

585 *Black-clad Saru-*
katsáns crowded below the nuptial car, the bride
was hoisted to earth, and in a hubbub of shouts
and greetings and a rattle of musketry, the whole
mob headed for the little white church. The train,
letting off an answering whistle and an obligato
of steam, swayed away down the valley.

585 Inside the church two rows of columns sustained
346 the white barrel vault of the basilica. A gilt ico-
nostasis blazed, and overhead hung a great can-
delabrum formed by double-headed brass Byzan-
tine eagles joining their wing tips in a ring, and
from the center an ostrich egg was suspended.

[223] The noise and the heat in the church were consid-
erable, and thonged wooden flasks full of warm
red wine circulated freely among the congregation.

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585 The chanting of the priest — a fine figure in a
[593] white dalmatic and a wide blue and silver stole,
[242] with hair which uncoiled to his waist — soared
[202] heroically and effortlessly above this hubbub. All
[142] the faces were scorched, many were aquiline with
blue eyes, and the hair of several nomads was
bleached by the sun to a flaxen fairness. Apart
from the priest, the only other grave faces were
those of the bridal couple. The bride's with-
drawn expression, her downcast eyes under her
flowered headdress and a small blue cross which
was strangely penciled or painted on her brow,
never changed. The groom was dressed in a gold-
embroidered red velvet waistcoat, a silk sash with
the blue and white Greek colors, white jutting

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600 Byron's Haidée and the Maid of Athens are, in fact, pretty near the mark.

585 All was different here. Not only was there no
292 silk, satin, velvet, or gold braid from the West
[286] and the Levant, but hardly a stitch which came
[531] from anywhere but the backs of their flocks and
their prehistoric-looking looms, and complex
though the costume was, there was not a single
[301] foliating curve or circle or ellipse, nothing swaying
or branching or interweaving or flowering. The
only rounded things were the chains of necklaces,
the gold Napoleons, Turkish sequins, and gold
talers that hung around the bride's neck. Another
latter-day curvilinear afterthought to the
angular whole, and one which was common to
both the bride and her retinue, was a wide white
goffered or crocheted circular collar like a flattened,
hidalgo's ruff, ending at the shoulder in
scallops. The complex head-
dress of flowers and stiff muslin
and the veil which hung down
the bride's back had the extraneous and charming air of
votive adornments attached to
a processional statue on a
Calabrian or Andalusian feast
day. From a rosette over each
of her ears a long cluster of
ribbons hung; they framed her
face like the pendants on the
diadem of the Empress Theodora at Ravenna.

But, apart from these festival
trimmings, all was made up of
stern black and white lines and
angles, and so broad and solid
seeming were the black white-
banded pleats that if any of
the girls made a movement, her
heavy and unwieldy clothes moved as unpliantly
as armor. The aprons, which reached their
knees, were as stiff as stoles or heralds' tabards,
their tunics were as rigid as dalmatics, and nothing
bore any relationship to conventional ideas
of the human shape. The costumes were related
to the curvature and the jointing of the human
body as arbitrarily as are the plates of a metal
fish to its prototype, the sections of a toy wooden
snake, or the laminations of a samurai's armor.
[301] Their forearms and legs were encased in geometrically
[531] patterned armlets and greaves, and the bride's wrists
were aclank with heavy bracelets, and all, strangely and touchingly, were shod
in stout flat-heeled walking shoes. (Their mothers
would have worn pomponned *tsarouchia*.) It
was hard to determine, therefore, why these
[531] clothes appeared so beautiful. They exerted, it
finally dawned on us, the peculiar captivation of

536 pair then retired to a hut, and to the hilarity of all,
 522 comic simulacra of considerable indecency were
 831 enacted within. But the groom was found wanting
 and thrown out; candidate after candidate entered
 with apparent promise, and each one in turn was
 ejected in disgrace. A fitting champion was dis-
 [533] covered at last, and during a final mime of tri-
 umphant bawdiness, the entire company danced
 around the hut singing "The Pepper Song," the
 dancers alternately banging their noses and their
 rumps on the ground with a seesaw motion I
 would give much to observe.

851 THE feast of St. George is the most propitious
 553 for christenings, and babies born immediately
 [799] afterward often have to wait for a year to be bap-
 [775] tized. But they are always named at once, and
 should they fall ill, they are given a lay baptism
 on the spot, lest they should die and turn into little
 163 vampires. The average family varies between
 848 five and fifteen children. Random fornication,
 [684] adultery, divorce, rape, and bastardy are un-
 known, and should a case of bastardy ever crop
 up, death to all concerned is the only remedy.
 This is not only for reasons of morality, for these
 ill-starred children are thought to be Satan per-
 [523] sonified; they bring a curse on the huts, and should
 one grow up and die a natural death, a ghost rises

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764 travel with their *nekrallaxia*, or death change — a
 [76] new suit of clothes to be buried in. A body is
 laid, clad in this new attire, pointing away from
 the sun on the floor of his hut or his tent, with
 his hands and feet bound together. Kinsmen
 watch over the dead all night, lest a dog, a cat,
 or a hen should walk over him. Finally the body
 is wrapped in a woolen blanket or two goat's-hair
 cloaks and then borne away to burial on a bier
 of branches. As he is carried out, somebody breaks
 a wooden spoon, and no one looks back, for fear
 of Charon, who lurks behind them in search of
 fresh prey.

In the old days, they buried the body without
 a priest — "he died unchanted," the phrase goes.
 Before the earth covers the body, his hands and
 feet are unbound and his clothes are torn, so that
 he may move more freely "to where he is going."
 If a shrine were handy, there they would lay him;
 but a shepherd who died in the mountains was
 buried below a rock or, on the top of a slope,
 whence he could look down on his flocks, should
 they return another year. His crook was planted
 nearby, and a woman's grave was marked by her
 [20] distaff with its spindle and thread. She was
 buried with all her rings and chains and earrings
 and her festival array of gold coins. When her
 [76] relations went to dig her up again, after three,
 [77] five, or seven years, to translate the bones in a
 box or a bag (as they do all over Greece), these
 trinkets were retrieved and washed and handed
 [22] on to the children. Occasionally the bones of the
 skeleton are found to be rigid, "not to be cut"; this
 means that the deceased has turned into a vam-
 [23] pire. It calls for priestly intervention and exor-
 cism, and the body is left for another year to loosen
 up. Mourning for a dead son lasted for five years,
 and to emphasize this sad period, women would
 sometimes wear their clothes back to front. The
 two traditional hours of the day for the renewal
 of lamentation are sunset and the dim hour before
 daybreak, when the first crows begin to caw.

ALL this is a far cry from Daphnis and Chloë, a
 long, long way from Theocritus and Moschus and
 Bion. The shepherds of Vergil are further off still,
 early milestones on a flowery path that meanders
 through Herrick and Watteau and Fragonard
 to the Petit Trianon and Sèvres. The attributes of
 the Good Shepherd in the New Testament are as
 irrelevant as the virtuous and rather simple image
 that the shepherd's calling conjures up in the West.

181 Shepherds who never leave the plains have little
 interest. But those of the mountains are active,
 lean, spare, hawk-eyed men, with features that
 strike one as having been scooped out and chiseled

[p.85-A]

7: Kabbadias--119 E-4,5 (no date) 1965 EH14 Sarakatsani EH14

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Women's Apparel



Fig. 84

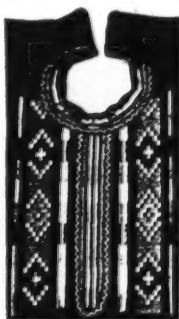


Fig. 86



Fig. 87



Fig. 88



Fig. 85

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Fig. 88

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10th On the head the women wear a veil the color of which, as well as the manner of knotting it changes according to circumstances and the individual status. As a rule, the young girls wear white veils up to the age of 18 years. After that age the veil is printed with white flowers on a black background. Only the women in mourning and old women wear black veils. /106/

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(888)

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11th In order to conclude the presentation of the women's apparel it is suitable also to enumerate the ornaments: first the necklace which, in most cases, is made up of several strands of gold coins. Then come the earrings, the jewelry ornamenting the head veil, the brooch for the collarette, all of silver.

Moreover, the belt is closed with a clasp made of two pieces of engraved solid silver which sometimes weighs several kilograms. Finally, silver chains crossing the chest are embellished with multi-

/Women's Apparel/

/106 cont./

301 colored precious stones (fig. 84).

292 This outfit is worn for festivals and weddings.

291 Of course, the everyday dress, the dress for work, is much simpler, although the principal features are scarcely different from

531 those we have described. The difference is limited chiefly to the
301 relative absence of embroidery, jewelry or the silver buckle (see fig. 89).

Moreover, the work outfit includes a scarf, a shawl made of a rectangular "flokotti," some 1.50 meters long,



Fig. 90

/107/ preferably black which is worn over the shoulders and serves as a cloak enveloping the body (fig. 90, vélentzoula).

291 In addition to these descriptions, and in order to consider
294 Sarakatsani apparel from a technological point of view, it is necessary to emphasize that in general the men's as well as the women's clothing is cut and stitched. However, sometimes the sleeves